Summary of Three Dissertation Recitals

By

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A dissertation submitted in partial fulfillment
of the requirements for the degree of
Doctor of Musical Arts
(Music: Performance)
in the University of Michigan
2018

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DEDICATION

To God
For his love and guidance

To my teacher, Christopher Harding
For teaching me love, truth, beauty, and passion, which I can always treasure in my musical journey

To my parents, Youngsoo Cho and Songja Yoon
For their love and endless support

To my friends, who supported my musical ideas, Kenneth Drake and Jun-Hee Han

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ABSTRACT

Three dissertation recitals were presented to fulfill the requirements for the degree of Doctor of Musical Arts.

The first dissertation recital was performed in Britton Recital Hall on October 30, 2017. It explored multi-movement works from the Classical to the Contemporary periods: Sonata in C Minor, Hob. XVI:20, by Joseph Haydn; Sonata in F-Sharp Minor, Op. 11, by Robert Schumann; and *Gargoyles,* Op. 29, by Lowell Liebermann.

The second dissertation recital was a lecture recital presented in Stamps Auditorium on April 11, 2018, assisted by Christine Harada Li, violin, and Nathaniel Pierce, cello. It concerned Charles Ives and his only piano trio.

The third dissertation recital was performed in Britton Recital Hall on May 1, 2018. It explored the idea of musical fantasy in the works of three representative composers of the Romantic period: the Fantasie, Op. 28, by Felix Mendelssohn; *Davidsbündlertänze,* Op. 6, by Robert Schumann; and the *Polonaise-Fantasie,* Op. 61, by Frédéric Chopin.

RECITAL 1 PROGRAM

Joseph Haydn
(1732 – 1809)

Piano Sonata in C Minor, Hob.XVI:20 (1771)
- Moderato
- Andante con moto
- Finale: Allegro

Robert Schumann
(1810 – 1856)

Sonata in F-sharp Minor, Op. 11 (1833 – 1835)
- Un poco adagio - Allegro vivace
- Aria: Senza passione, ma espressivo
- Scherzo: Allegrissimo – Intermezzo: Lento
- Finale: Allegro un poco maestoso

Lowell Liebermann
(b. 1961)

Gargoyles, Op.29 (1989)
- Presto
- Adagio semplice, ma con molto rubato
- Allegro moderato
- Presto feroce

RECITAL 1 PROGRAM NOTES

Multi-Movement Works from the Classical to Contemporary Periods

The first dissertation recital explores multi-movement works from the Classical to Contemporary periods. Each piece represents a particular period: the *Sonata in C Minor, Hob. XVI:20*, by Joseph Haydn from the Classical period, the *Sonata in F-Sharp Minor, Op. 11*, by Robert Schumann from the Romantic period, and *Gargoyles, Op. 29*, from the Contemporary period.

Joseph Haydn wrote 62 sonatas for keyboard. The *Sonata in C Minor, Hob. XVI:20* was dedicated to Katharina and Marianna von Auenbrugger, two sisters who were amateurs but who were excellent musicians. Haydn respected their talent, and he wrote in a letter that "their manner of playing and their genuine understanding of the art of music equal that of the greatest masters."[1]

The C-minor sonata is a turning point for Haydn in style and technical expectations. Technically, it is Haydn's first piano sonata with frequent dynamic changes, indicating that it is not a piece for harpsichord, but is written for the fortepiano. In style, the sonata represents Haydn's *Sturm und Drang* period. Before this time, he composed sonatas in major keys that are charming and elegant.

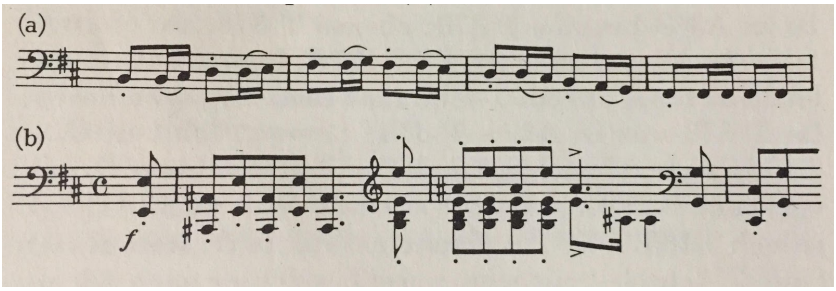
[1] Joseph Haydn, Letter of February 25, 1780; Bartha (1965), p. 90, and
Tom Beghin, *The Virtual Haydn: Paradox of a Twenty-first Century* Keyboardist, Chicago: The University of Chicago Press, 2015, p. 73

Compared to his early piano sonatas, Haydn made much greater use of the darker sonority C minor and very dramatic effects of sudden dynamic changes, rests, expressive slurs, and written rubato.

The piece consists of three movements: the first one is marked “Moderato“ and is in sonata form. There is a recitativo-like section in which the tempo marking is changed, which makes the effect more expressive. In the development section Haydn used textures – running passages and broken chord figurations played in unison – like the ones that C. P. E. Bach often used. Haydn was an admirer of the music of C.P.E. Bach and learned a lot by reading through his sonatas as a young man. The second movement is marked “Andante con moto” and includes a written rubato section that increases the expressiveness of the movement, also like we find in C.P.E. Bach’s “highly expressive” style. The last movement is an Allegro which uses a false recapitulation, followed by more dramatic modulations.

Pianist Menahem Pressler said “Schumann’s first sonata is a love letter from Robert to Clara.” The *Sonata in F-Sharp Minor, Op. 11* was dedicated to Clara by Schumann’s “Dopplegängers”, Florestan and Eusebius. The piece was written at the time when Friedrich Wieck, Clara’s father, kept Robert and Clara apart until Robert should win the right to marry Clara. Works composed at this time are filled with ciphers and codes which Clara could understand. Among those works, this sonata is especially filled with love messages expressing how painful the separation was and how much he loved her and promising they would be reunited.

The piece is in four movements. The opening movement begins with an introduction with sharp dotted rhythms and dramatic left hand figurations that all contribute to expressing this pain Robert felt in being separated from Clara. In this movement, Schumann used two themes. One (Theme A), from his previous composition 'Fandango,' a dance in which it is not allowed to touch and hold each other, refers to the present separation. This theme also appears in Clara's work "Ballet des revenants." The other theme (Theme B) is also from the same piece by Clara. By using these two themes obsessively throughout the movement Robert was trying to say that he is thinking about Clara all the time.



[Example 1: Theme A and Theme B][2]

The second movement is an aria in which Schumann used the melody from his song, 'To Anna," the text of which describes a man dying on the battlefield thinking about his love in his home country. Robert was trying to say that he is thinking about Clara like the man in the song. The third movement is a Scherzo with an intermezzo in which he borrowed some musical idioms such as a waltz in the Scherzo and the Polonaise in the Intermezzo. At the end of the intermezzo Schumann wrote 'oboe' over a recitativo-like section, showing that he had a

[2] Robert Schumann and Wolfgang Boetticher, *Klaviersonate Fis-Moll Opus 11: F♯ Minor: Fa♯ Mineur*, München: Henle, 1981, p. iii

symphonic concept in his mind for this sonata. The last movement, which has two almost identical sections and a coda, is the longest movement. The piece ends with an F-sharp major chord, reflecting Robert's wish to reunite with Clara.

Lowell Liebermann is an American composer who studied composition and piano at the Juilliard School. He became a representative of American composers who left the idea of composing with the twelve-tone system, instead he explored a more advanced way of using traditional tonality. *Gargoyles, Op. 29*, which he wrote two years after he finished his doctorate, has a sense of tonal center, while using chromaticism freely.

The title "Gargoyles," statues of monsters to protect buildings from evil spirits, refers to the mood and atmosphere of each of the four movements. The first movement sounds grotesque because it uses wide leaps and sudden dynamic changes. The second movement is very romantic and melancholy, with a long legato melody and repeating figures in the bass. The third movement makes use of a flowing figure in both hands which creates a beautiful sonority, and the final movement is a strange and exciting tarantelle. Regarding the structure of each movement, except for the last movement, which is a rondo, a ternary form (simple A-B-A structure) is used.

RECITAL 2 PROGRAM

Lecture:

Charles Ives and His Only Piano Trio

Charles Ives (1874 – 1954)
Trio for violin, cello and piano, Op. 86 (1904 – 1911, rev. 1915)
Moderato
TSIAJ ("This scherzo is a joke"): Presto
Moderato con moto

RECITAL 2 PROGRAM NOTES

Charles Ives and His Only Piano Trio

This lecture recital concerns Charles Ives and his only piano trio. The lecture consists of two parts: his life, especially focusing on two influential people in his life, and his music, emphasizing the musical characteristics of his trio.

Charles Ives

1. Life

Ives is one of the most representative of American composers. He was born on Oct. 20, 1874, in the small manufacturing town of Danbury, Connecticut. There are two influential people in his life. First is his father, George Ives.

1.1 Childhood: Father

'A Foundation for a True Expression'[3]

George Ives was the Union's youngest bandmaster during the Civil War. After the war, he returned to Danbury and became the most influential musical figure in the town by serving as a cornet player, band director, theater orchestra leader, choir

[3] Henry Cowell and Sidney Robertson Cowell, *Charles Ives And His Music*, New York: Oxford University Press,, 1955, p. 15

director, and teacher. George knew a lot of American tunes, and it is not surprising that American tunes and spirits were part of Charles from his early age.

Charles Ives received his first music education in piano and drums from his father. George wished Charles to build a successful musical career and Charles had intensive musical training from his early age. At the age of fourteen he became the youngest salaried church organist in Connecticut. Charles said later that he spent all his time in front of the keyboard and was professional from early age. At the age of fifteen he played for his baseball team in the afternoon and had a full concert in the evening. With respect to composition, he began composing at the age of thirteen.
Charles admired his father as a person and musician throughout his life, and the following represent what he learned from his father.

A. The power (love) of vernacular music

George taught his son to respect the power of vernacular music. As a leader of a Civil War band, George understood how tunes such as the Stephen Foster song, "Tenting Tonight on the Old Camp Ground," were related to the experience of war and the memories of soldiers.

B. Spirit of Innovator

George inspired Charles to try something creative and new in music. George and Charles' innovative attempts in music are reflected in Charles' works;
After finding his son playing the piano using fists, George said, "It is all right to do that, Charles, if you know what you are doing." Later this is called 'tone clusters', which is one of the required techniques in his Concord Sonata.

In addition, George had Charles sing in one key while he played in a different key. Later, Charles developed this into polytonality in his works. George died when Charles was in Yale, a loss that he did not get over. At the end of his life, Charles said that he composed his father's music.

1.2 Yale (1894 - 1898): Horatio Parker

Another influential person was Horatio Parker, his professor at Yale. He is a German-trained American composer, who was demanding and conservative. Ives learned shaping forces of music such as form, harmony, counterpoint, thematic development and orchestration. In addition to his studies with his teacher, his life and thoughts at Yale are reflected through his works, including his piano trio.

1.3 Business

"If a composer has a nice wife and some nice children, how can he let them starve on his dissonances?"[4]

After graduation, Ives decided not to pursue music as a career and went to New York. He composed music on weekends and evenings. There are conflicting views on his decision. One is that his music was made possible by a free and capitalist society, and Ives stands for the American individualist. The other is that he is a prisoner of American culture and was influenced by the attitude towards arts at that time, which perceived music as women's work and business as men's work.
Ives talked about music and business later in his life as follows:

[4] Ibid., p. 37

"I have experienced a great fullness of life in business. The fabric of existence weaves itself whole. You cannot set an art off in the corner and hope for it to have vitality, reality and substance. There can be nothing exclusive about a substantial art. It comes directly out of the heart of experience of life and thinking about life and living life. My work in music helped my business and work in business helped my music."[5]

He started as a $5-a-week clerk in an insurance company and became a wealthy insurance executive. In the meantime, he showed his works to musicians and hired them to play them, revising these works after he listened to the real sound. From the 1920s, he tried to promote his works and build connections with musicians. Along with the Modernist movement, his works gained attention. At the end of his life, he kept writing letters to people interested in his works and edited his works for publication. His wealth helped him to do it. As a result of all of his efforts, his works were admired by important composers such as Henry Cowell and Aaron Copland. Pianist John Kirkpatrick gave performances of his music that brought Ives reviews and a Pulitzer Prize.

He died in May 1954.

2. Trio for Violin, Cello and Piano, Op. 86 (1904 – 1911)

2.1 Introduction

[5] Ibid., p. 97

I. Moderato

II. TSIAJ ("This scherzo is a joke"). Presto

III. Moderato con moto

This trio was composed for the most part in 1904 but not fully completed until 1911. The piece is a perfect example of Ives' unique way of using and transforming well-known American folk tunes, anthems and church hymns. Consisting of three movements, the piece reflects the composer's time spent at Yale University.

The first movement, the shortest movement of this piece, is comprised of 27 measures of music first played by cello and piano, which is unusual, then by violin and piano, and finally by all three instruments. The composer himself said that this movement recalled a talk given to Yale students by an aged philosophy professor.

The second movement has a title, "TSIAG", which is an acronym of "This Scherzo Is A Joke." In this movement, there are many familiar tunes, including "Long, Long Ago," "My old Kentucky Home," "Dixieland," hymn tunes, etc. This movement is sectional based on these tunes. Also, this movement features defining characteristics of Ives in the use of polyrhythms, polymeters and polytonality.

The last movement is the longest, quoting other tunes, including "The All-Enduring," which the composer wrote for the Yale Glee Club in 1896. In the coda the cello quotes Thomas Hastings' "Rock of Ages," bringing the piece to a tranquil close. Overall, this trio is definitely American.

2.2 Notable Characteristics:

A. Music of the Ages

"Music is not mere sound, but the underlying spirit."[6]

As I mentioned, he used many American popular tunes, anthems, and hymns. In other words, his works are a collection of popular American tunes from his childhood and constitute his musical source. He found spiritual power in American tunes, in using which he wanted to express in his works profound emotions and spiritual aspirations.

B. Quotation

The use of American tunes is also related to 'Quotation.' In the field of literature, quotation is a device that has long been used by many writers. On the contrary, in the field of music, it has been a rule that it should be unconscious. However, Ives used this device and made it as a 'stream of consciousness device,' which makes a connection between tunes and certain emotions. In other words, for Ives, the goal of using tunes is not just about using old tunes but to bring up certain emotions and spiritual power in tunes.

C. Dissonances

"Dissonances are becoming beautiful"[7]

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[6] Jan Swafford, *Charles Ives: Essay by Jan Swafford*, www.peermusicclassical.com, 1988

[7] Henry Cowell and Sidney Robertson Cowell, *Charles Ives And His Music*, New York: Oxford University Press, 1955, p. 143

Ives said that '...beauty in music [is] too often confused with something that lets the ears lie back in an easy chair.'[8] He said people defined beauty based on what they are used to hearing, but ears can take on more if needs be. Ives wanted listeners to depart from what they were used to and search for spiritual strength and integrity. In this sense, he said *"dissonances are becoming beautiful."*[9] He created many dissonances in his music, by which he created a complex musical fabric.

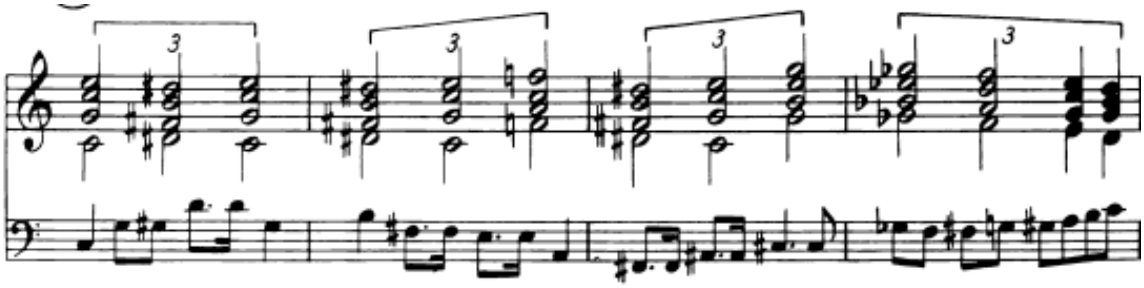
- **Rhythmic dissonance: Polyrhythm**

Instead of irregular meters, he used pretty regular meter signatures. As further examples of the avoidance of irregular meters, the first movement is in 4/4, the second movement has many different meter signatures, including 6/8, 2/4, 3/8, and 4/4, and the third movement has many meter signatures as well, including 4/4, 3/4, 6/4 and 2/4.

Ives made metric dissonances by using many meter signatures in the second and the third movement. In addition, he made even more metric dissonances by complicated subdivisions throughout the piece.

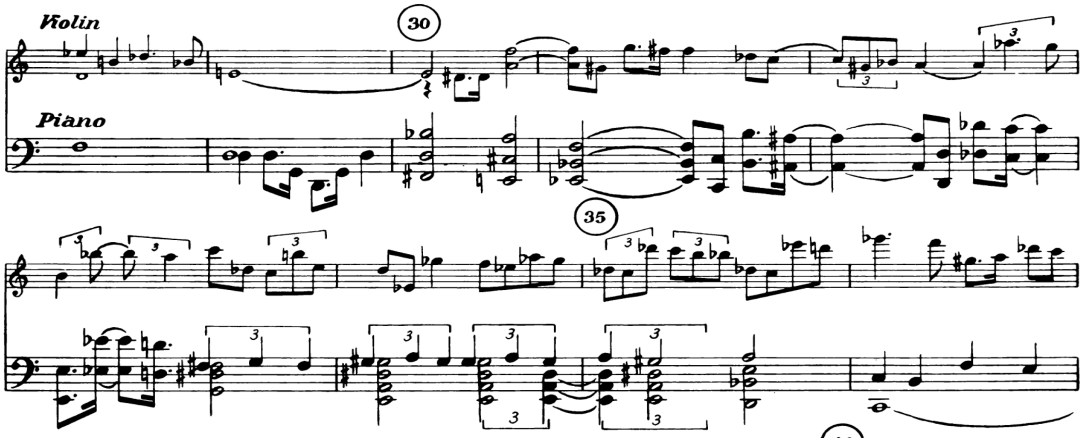
[8] Ibid.
[9] Ibid.

[Subdivision]



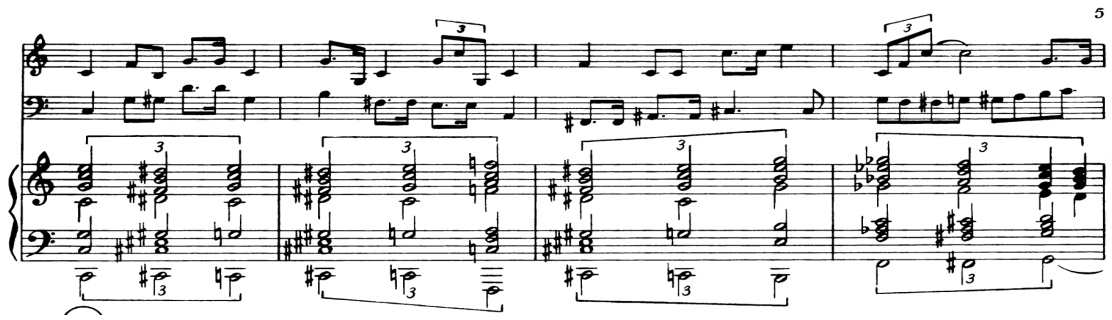
[Example 2.1: 1st mvt, mm. 15-18]

[Example 2.1] shows that cello part is divided into four and piano part in three, creating a metric dissonance.



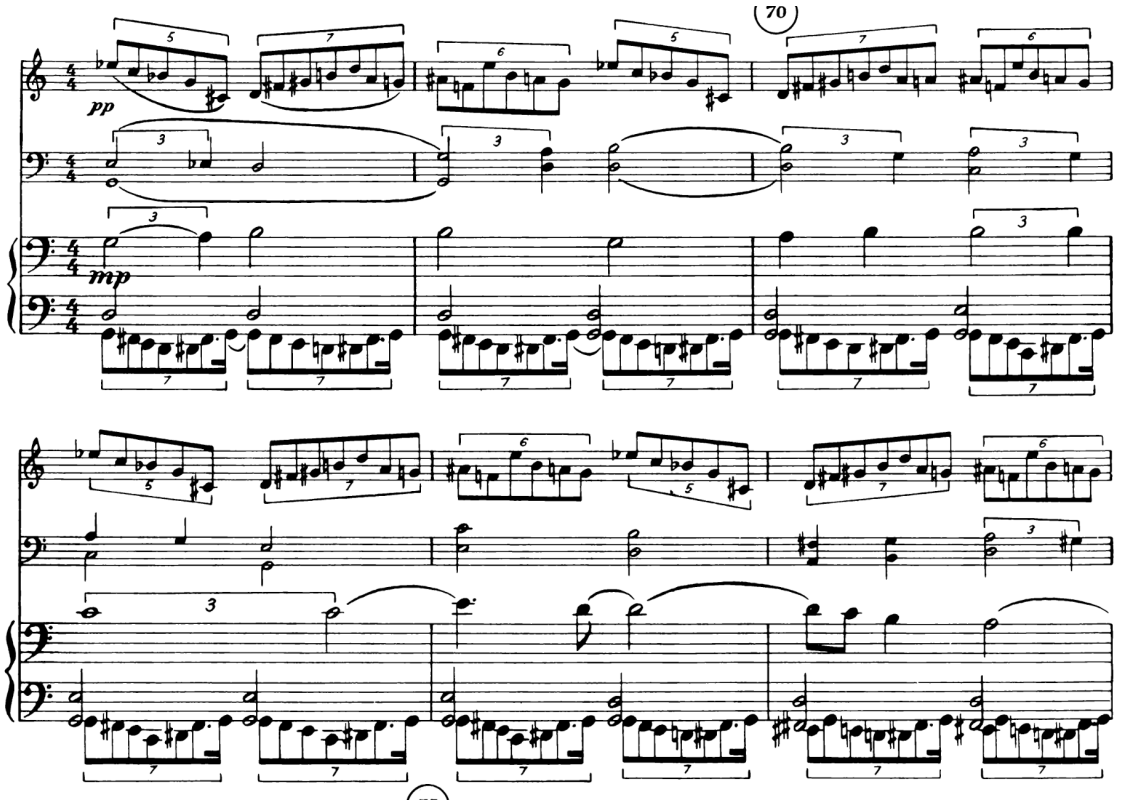
[Example 2.2: 1st mvt, m. 28-36]

[Example 2.2] shows a metric dissonance between the violin part and the piano part, which is 4 against 3.



[Example 2.3: 1st mvt, m. 66 - 69]

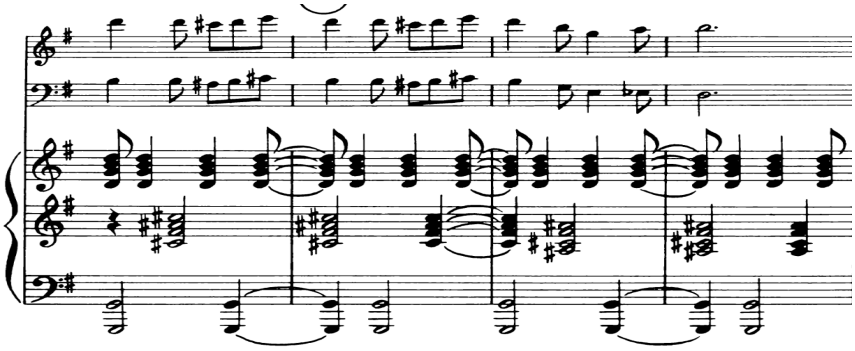
[Example 2.3] shows 3 against 4 between strings and piano, but in measure 67, Ives creates a dissonance between violin and cello by dividing a quarter note into 4 in cello and 3 in violin.



[Example 2.4: 2nd mvt, m. 68-73]

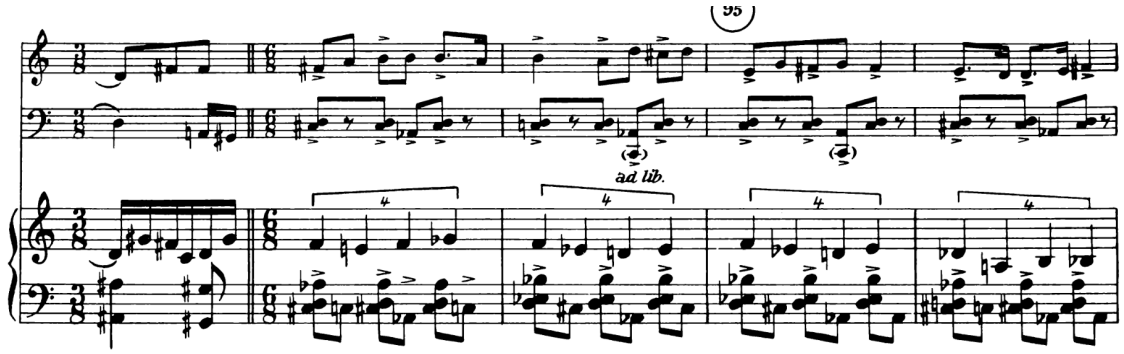
[Example 2.4] features many different subdivisions at the same time: quintuplets and septuplets in violin, triplets in cello, triplets in piano right hand and septuplets in piano left hand.

[Pulse: New Concept of Ensemble]



[Example 2.5: 2nd mvt, mm. 16-19]

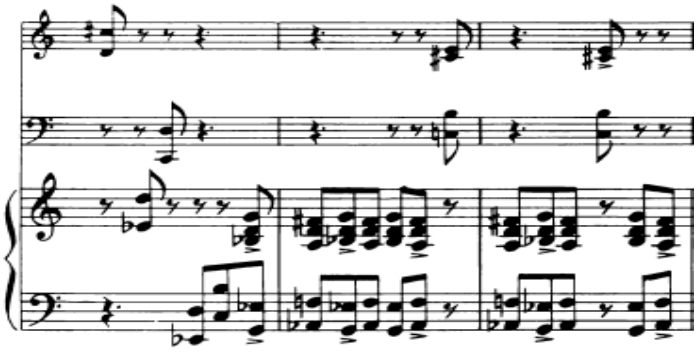
[Example 2.5] illustrates the strings having two beats subdivided into three in each measure, which creates 6/8, whereas the piano part has three quarter notes in each measure. Ives put 3/4 in parentheses, which means that he didn't change the meter signature but wanted the pianist to feel in three. Therefore, pianist and string players are to play with a different pulse. Here emerged a new concept of ensemble. In a traditional piano trio setting such as Mozart and Beethoven, all three players feel the same pulse throughout the piece. However, Ives, by giving a different pulse to string players and pianist respectively, created the effect of metric dissonance in a piano trio setting.



[Example 2.6: 2nd mvt. m. 93-96]

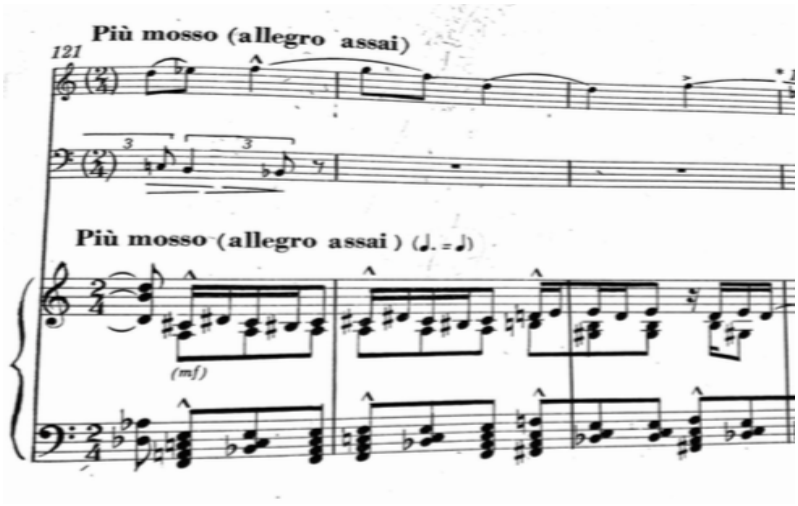
[Example 2.6] shows similar devices. All three parts are in 6/8 but accents make us hear 3/4 in the violin and a combination of 6/8 and 3/4 in cello and piano left hand. All three players make an ensemble although feeling in different pulses.

[Groove]



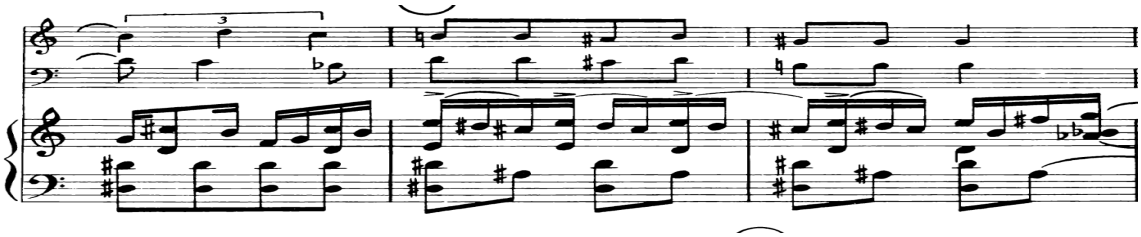
[Example 2.7: 2nd mvt. mm. 6-8]

[Example 2.7] shows Ives creating a metric dissonance by placing accents on weak beats, making listeners feel a different pulse in 6/8.



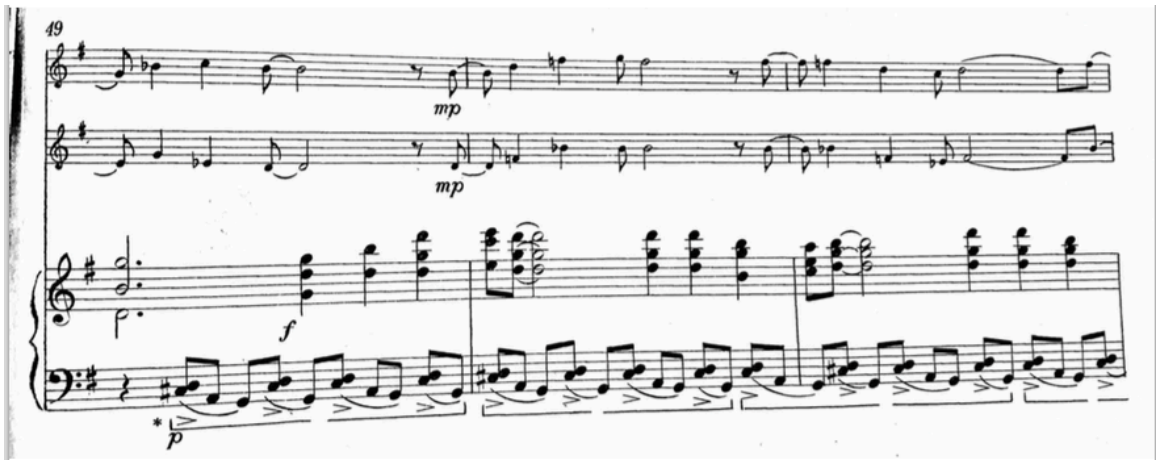
[Example 2.8.1: 2nd mvt, mm. 121-123]

[Example 2.8.1] the piano part is grouped in three eighth notes, which makes a different groove in 2/4 meter compared to that of normal 2/4 meter.



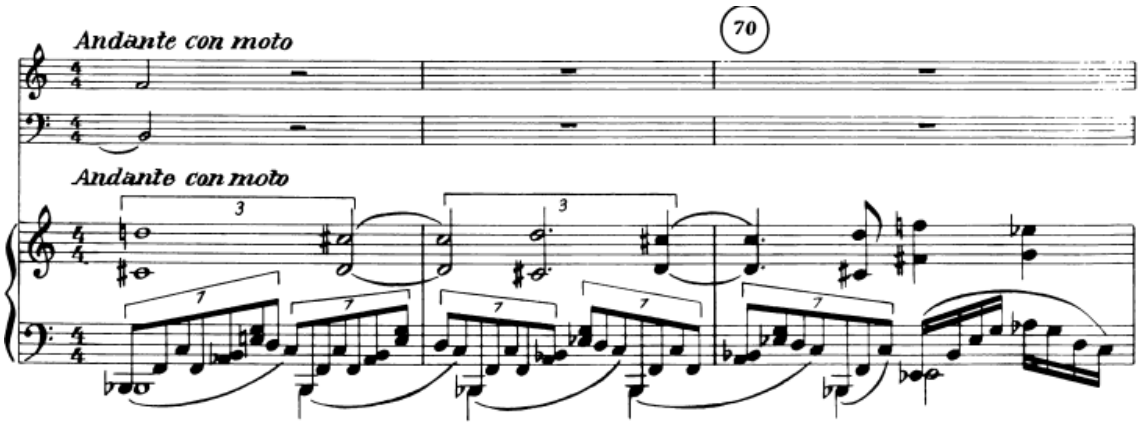
[Example 2.8.2: 2nd mvt. mm. 130-131]

[Example 2.8.2] the same is happening in the piano, right hand.



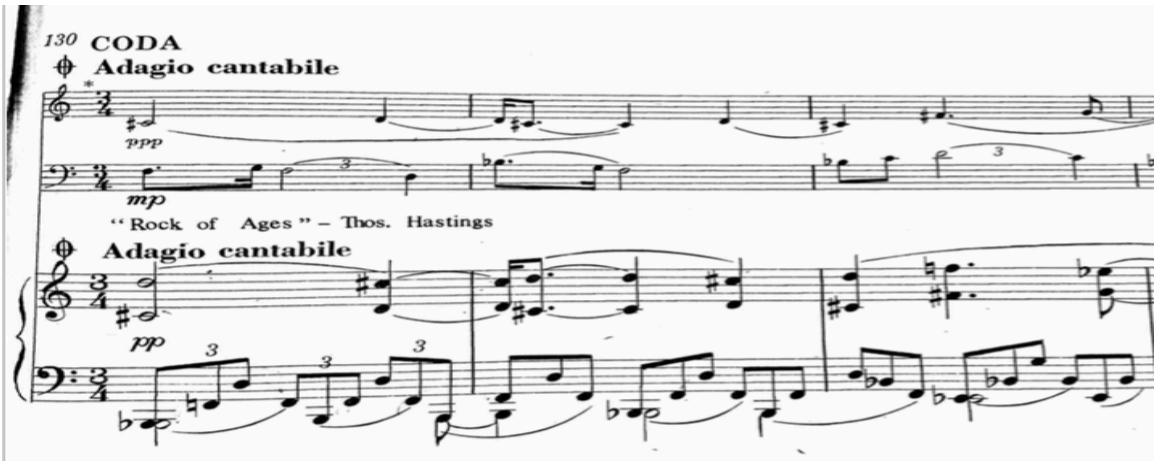
[Example 2.9: 3rd mvt, mm. 49-51]

[Example 2.9] the piano, left hand, features unique grooves by accents.



[Example 2.10: 3rd mvt, mm. 68-70]

[Example 2.10] the piano, left hand, is grouped in seven notes, creating a unique groove.



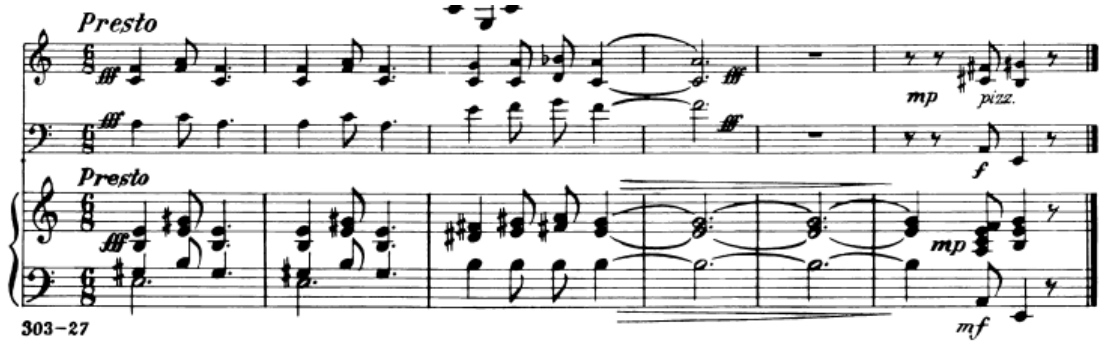
[Example 2.11: 3rd mvt. mm. 130-132]

[Example 2.11] the piano, left hand, features unique grooves by slurs.

- **Harmonic Dissonance**

The piece is not atonal, but there is a key center throughout the piece with a lot of dissonances in harmonies.

- **Tonal dissonance**



[Example 2.12: 3rd mvt, mm. 212-217]

[Example 2.12] the strings are written in F Major, whereas the piano is in E Major, creating tonal dissonance, which we call 'polytonality.'

D. Polyphony

It should be noted that polyphony is the primary compositional technique used in the first movement. This should be understood in relation to what the composer himself said about this movement. He said that this is a discussion between Yale students and an aged philosophy professor. Therefore it makes sense that he chose polyphony as a device. As I mentioned before, the first movement is divided into three sections, each with 27 measures. The first section features subject a in the cello and subject b in the piano, the second section subject c in the violin and d in the piano, and in the last section all four subjects appear at the same time.

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www.imslp.org

RECITAL 3 PROGRAM

Felix Mendelssohn
(1809 – 1847)

Fantasie in F-Sharp Minor, Op. 28 (1833)
- Con moto agitato - Andante
- Allegro con moto
- Presto

Robert Schumann
(1810 – 1856)

Davidsbündlertänze, Op. 6 (1837)
- Lebhaft
- Innig
- Mit Humor
- Ungeduldig
- Einfach
- Sehr rasch
- Nicht schnell
- Frisch
- Lebhaft
- Balladenmässig. Sehr rasch
- Einfach
- Mit Humor
- Wild and lustig
- Zart und singend
- Frisch
- Mit guten Humor
- Wie aus der Ferne
- Nicht schnell

Frederic Chopin
(1810 – 1849)

Polonaise-fantasie in A-Flat Major, Op. 61 (1846)

RECITAL 3 PROGRAM NOTES

Romanticism and Fantasy

This recital explores three works of fantasy by three representative composers of the Romantic period. It is not an overstatement that Romanticism is all about fantasy. Romanticism is based on fantasy and fantasy bloomed in Romanticism.

Felix Mendelssohn wrote the *Fantasy, Op. 28,* between 1828 and 1829 from his inspiration and fantasy of Scotland, although he hadn't visited there at that point. (He visited Scotland in the summer of 1829, which inspired him to write the Scottish Symphony and the Hebrides Overture). His fascination with Scotland folk music and literature was the motivation to write the piece, entitled "Scottish Fantasy (Sonate ecossaise)," but he removed this title when the piece was published and called it only "Fantasia" without mentioning its Scottish inspiration. The *Fantasy* is in sonata form, and can be related to Beethoven's "Sonatas quasi una Fantasia," Op. 27, because it is an exploration of the boundaries between what makes a sonata and what makes a fantasy. The first movement is marked "Andante", beginning with an introduction marked "Con moto agitato", which is the marking for the development and coda as well. This movement shows Scottish influences in the use of drones, harp-like arpeggios, widely spaced chords, and a dotted-rhythm theme which is

similar to the theme in the Scottish Symphony, and which is found in much stereotypical Scottish music. Fantasy is explored by the chord progressions (music) and the Scottish fantasy (idea). The second movement is marked "Allegro con moto" and is in A-B-A form. This movement is the shortest among the three and is simpler both harmonically and melodically. The excitement and momentum of the last movement, which is marked Presto, are created by the use of constant sixteenth notes, also found in the overture "Midsummer Night's Dream" and his piano trios. This movement, like the first movement, is in sonata form. There is a coda similar to the first and last movements of his piano trio in C Minor.

The "Davidsbund" (The League of David) is the creation of Robert Schumann's own fantasy world. The idea for the "Bund" came from secret organizations or societies in literature. There were many of these kinds of societies in the late eighteenth and early nineteenth centuries, made up of groups of people sharing the same goals of resistance to irrational laws of society for mankind. Schumann invented his league to argue against "Philistines," who still composed in a style similar to Haydn, who dies in 1809, around the time of Schumann's birth. (He called Haydn an "old friend of the family whom one was always happy to see come, but one never learned anything from him."[10]) He named the league 'David,' keeping in mind King David from the Bible. The several members (characters) in the league include the main figures, Florestan and Eusebius, who are Schumann's *Dopplegänger*, two very different personalities. He described them in his diary in

[10] Alfred Einstein, *Music in the Romantic Era*, W.W. Norton, New York, 1947, p. 79

1831 as "two of my best friends, whom I have not yet seen."[11] These two contrasting personalities are based on characters in Jean Paul's novels, such as Walt and Wult in *Flegeljahre*, which is a set of contrasting personalities. Other characters in the league include real and fantasy figures: Chopin, Paganini, Charitas, and Raro. In short, Schumann created his own league for 'a unique journey with them'[12] through music.

Davidsbündlertänze, Op. 6, was composed in 1836. In that year, Robert and Clara were secretly engaged. Friedrich Wieck, Clara's father, was opposed to their relationship and did not formally give his permission. Robert composed many solo piano works at that time, including the *Fantasie, Op. 17*, composed a year before the *Davidsbündlertänze, Op. 6*, and the *Fantasiestücke, Op. 12*, composed in the same year as the *Davidsbündlertänze*. Robert published his *Davidsbündlertänze* as his opus six, since he borrowed a motive from one of Clara's pieces, the mazurka from her *Soirées musicals, Op. 6*, and he wanted to make a sympbolic connection between his opus six with her opus six. Robert wrote to Clara that this piece is full of thoughts about her and marriage. He also mentioned that he had a "Polteraband" (a wedding-eve party) in mind. The piece consists of two books, each with 9 dances. The dances in the first book are simpler, compared to those in the second book. Most of them are in dance triple meter. Robert wrote about the nature of these dances, describing the music as "dances of death, St. Vitus dances, graceful dances, and goblins' dances."

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[11] Beate Julia Perrey, *The Cambridge Companion to Schumann*, Cambridge: Cambridge University Press, 2007, p. 13

[12] Hermann Hesse, *The Journey to the East* (1932)

There are two editions of this piece with a few differences. In the first edition, there is a letter at the end of each dance, "F (Florestan)" and "E(Eusebius)," indicating to whom each dance is attributed. In addition, there are extramusical writings placed before the ninth and eighteenth dances. Furthermore, the first edition was published listing Florestan and Eusebius as the composers. (The second edition was published in 1850 under the composer's name.) Lastly, the first edition employs a special musical paradox effect, making a sound without playing keys, which Schumann invented and used in his other works, such as the *Abegg Variations, Op. 1,* and the *Carnival, Op. 9*. I chose the first edition for this recital since I think it is more creative, and Schumann's writings in the score make it more novel-like. These are found in three places: at the beginning of first the piece, before the last dance of the first book, and before the last dance of the second book.

The passages are given in order as follows:

Alter Spruch:	*Old saying:*
In all und jeder Zeit	*In each and every age*
Verknüpft sich Lust und Leid:	*joy and sorrow are mingled:*
Bleibt fromm in Lust und seid	*Remain pious in joy,*
Dem Leid mit Mut bereit	*and be ready for sorrow with courage*

Hierauf schloss Florestan und es zuckte ihm schmerzlich um die Lippen.

Here Florestan made an end, and his lips quivered painfully.

Ganz zum Überfluss meinte Eusebius noch Folgendes: dabei sprach aber viel Seligkeit aus seinen Augen.

Quite superfluously Eusebius remarked as follows: but all the time great bliss spoke from his eyes.

A notable effect that Schumann created in the piece is 'distance.' He created the distance of space and time in the seventeenth dance by writing at the beginning of the dance, "*Wie aus der Ferne*," and he treats the syncopations like echoes, which suggests "distance" and the time it takes to create an echo. In the second half of this dance, material from the second dance comes back, creating a memory, and this achieves the distance of time. The piece closes with twelve C's, symbolizing midnight, the sign of the end of the party.

The *Polonaise-Fantasie, Op. 61*, was composed toward the end of Frederic Chopin's life. Polonaise and Fantasy are merged together in this piece. Polonaise is often associated with Polish pride and nobleness, but in this piece those are hidden by great despair, 'restless anxiety[13],' and 'deep melancholy[14].' In the slow introduction, many different keys are explored with improvisatory passages. After that, the polonaise rhythm appears, and one of two main themes is introduced. Before the second theme is heard, the first theme appears several times, each time a different character because of different harmonies. The second theme is in the key of B major, which is very remote from the main key, A-flat Major. In the coda, the

[13] Franz Liszt, *Life of Chopin*, 4th ed., Boston: O. Ditson, 1863
[14] Ibid.

two themes are stated at the same time in the main key in a heroic and victorious way.